

BULLETIN  
OF THE  
CARNEGIE INSTITUTE

VOLUME 1 PITTSBURGH, PA., JANUARY 1928 NUMBER 8



PORTRAIT OF WILLIAM PITT, EARL OF CHATHAM

IN WHOSE HONOR PITTSBURGH WAS NAMED

*Presented to the Carnegie Institute by George Lauder*

## BULLETIN OF THE CARNEGIE INSTITUTE

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VOLUME 1      NUMBER 8  
JANUARY 1928

"Ring out the old, ring in the new;  
Ring, happy bells, across the snow;  
The year is going, let him go;  
Ring out the false, ring in the true."

—ALFRED TENNYSON, "New Year's Eve."

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### HOURS OF ADMISSION—ALWAYS FREE

Daily from 10 A.M. TO 10 P.M.  
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From October to June. Every Saturday evening at 8:15 o'clock, and every Sunday afternoon at 4:00 o'clock.

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The Carnegie Institute, in the broadest sense, holds its possessions in trust for mankind and for the constant welfare and happiness of the race. Anyone therefore who, by a gift of beautiful works of art, or objects of scientific value, or a donation to its financial resources, aids in the growth of these collections and the extension of its service is contributing substantially to the glorious mission of the Institute.

"The Carnegie Institute will be the final home of every worthy collection of pictures and museum objects when the men and women who have chosen them wish to have the world enjoy them."

—ANDREW CARNEGIE.

### THE LOST LINE IN HAMLET

#### DEAR BULLETIN:

How are your readers to find the line in Hamlet which is "lost irrecoverably"?

—ADELE HOWARD.

You cannot find the lost line, but if you will read the play with care you will find the place where the lost line ought to be.

### OUR NEW CONTRIBUTOR

The Bulletin is very proud to publish in this number an article on "Conversation," written especially for it by William Lyon Phelps. The article will be found to be stimulating, suggestive, and amusing, and will, in its good-natured way, do much to restore the pristine charm and vigor of an art which has well-nigh vanished.

#### DEAR BULLETIN:

I want to congratulate you upon the December copy of the Bulletin, and to say that I really think this is one of the finest pieces of appreciation which anyone could offer in acknowledgment of such a great gift as has come to us through Mr. and Mrs. DuPuy, and I am hoping that it will be the medium of interesting many more people in our Institution and of giving them a set idea regarding many of the things which they now have in their homes and which should find a permanent place in the Institute. Again congratulations!

—JOHN L. PORTER.

#### DEAR BULLETIN:

The Bulletin keeps me "in touch" with the Carnegie activities and makes me feel a part of that great Institution, which is such a vital part of my life.

I am a "rooter" for the whole Carnegie system.

—AUGUSTA DAY HALL.

#### DEAR BULLETIN:

I hear such encomiums relating to the beautiful work in connection with the Christmas number that I want to simply pass along the many compliments which are coming to me on all sides, because of the good taste displayed in getting out this issue. I have distributed the lot sent to me through many parts of the world.

—HERBERT DUPUY.

### THAT FRENCH THING

#### DEAR BULLETIN:

One of your readers asks why you use Latin in speaking of the City Council. I would like to know what that French thing is after Secretary Mellon's name.

—MARION RANDOLPH.

That goes without saying.

## IS PITTSBURGH LOWEST IN CULTURE?

A recent newspaper account of an address by the Reverend Charles Francis Potter stating that "Pittsburgh is the lowest spot on the American cultural map, with the possible exception of Columbus, Ohio," would seem to indicate that Mr. Potter's study has been a hurried and superficial one. Using his standard of measurement, namely, the per capita appropriation for library maintenance, through the figures available from annual financial reports, Pittsburgh stands close to the high spot, surpassed by only five other cities in the country. Our per capita expenditure in 1926 was \$.937 and the per capita appropriation for 1927 was \$.976.

Another standard upon which Mr. Potter bases his deductions and which he especially advocates to improve conditions is "the new type of library as distinguished from the old in that it makes all classes of literature easily available to all persons." A study of the circulation of books to the homes of Pittsburgh shows clearly that not only does its public library make available all types of books but that they are actually being read. Among the most popular classes read during the past year were fiction, literature, sociology, history, travel, and biography; surely an indication that the reading taste of the Pittsburgh public is not entirely lacking in what may be termed cultural, nor is it limited in its scope. It is interesting to note in this connection that for every hour of its working schedule during 1926 the public library sent to the homes of Pittsburgh eleven books per minute.

Again, he stresses as a means of stimulating the culture of a community the appointment of "a full-time librarian in the schools to develop the reading habit among children." Pittsburgh

was among the very first (second in the country, we believe) of the large cities to establish in the high school a trained, full-time librarian with a knowledge of modern library methods. At present there are in the fourteen high schools of the city twenty-four full-time librarians, all graduates of college and library school, and having had at least two years' experience either in the public library or the teaching profession before appointment to school library work. There are also seventy platoon school libraries in the elementary schools having library teachers in charge. When it is considered that in addition to this work with the children of the city through the schools, two million books have been used by the children through the public library during the year, 50,000 reference questions have been answered in the children's rooms, exclusive of school library reference work, 30,000 children given instruction in reference work at the public library, and stories told to over 100,000 children, it would surely seem that Pittsburgh's appreciation of the value of culture cannot be at such low tide. Pittsburgh, like Cleveland, is one of the few large cities where there is an official cooperative plan between the public library and the board of education. Besides all that, the President of the Board of Education is also the Chairman of the Carnegie Library Committee of Trustees, and that gives Pittsburgh "a tower of strength which they upon the adverse faction want."

Attention should be called here to the Carnegie Library School of Pittsburgh, the first school in the country to offer special training in children's library work, where some of the most prominent people in the profession have been trained, especially in the children's field.

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Among such are:

- Head of Department of Work with Children, Public Library, Cleveland, Ohio. (To write American Library Association textbook on children's work.)  
Head of Children's Department, Toronto, Canada.  
Head of Children's Department, Public Library, Seattle, Washington.  
Head of Department of Work with Children, Carnegie Library of Pittsburgh.  
Supervisor of Schools Department and Thomas Hughes Room for Young People, Chicago, Illinois.  
Lecturer on Story-Telling, Literature for Children, and Dramatics, Cleveland, Ohio.  
Specialist in Children's Literature, American Library Association.  
Professor, School of Library Service, Columbia University, New York City.  
Vice-Director, Drexel Institute School of Library Science, Philadelphia, Pennsylvania.  
Head, Reference Department, American Library in Paris, France.  
Instructor, In Charge of Courses, School for Librarians, Paris, France.  
Librarian, Public Library, Victoria, British Columbia.  
Manager of Frederick Nelson Book Shop, Seattle, Washington.

Of this group four have published children's books. Our Library School students register from practically every state in the United States and our graduates are at present engaged in library work in forty-two states. The School has also had students from Belgium, Canada, China, Denmark, England, France, Norway, and Russia, who have later returned, as a rule, to work in their native countries. In speaking of the work of a former Principal of our Library School, one of the best known publishing houses in the country writes "the work that she has done in the past and is still doing for us makes us give particular weight to anything that might come out of Pittsburgh.

So much for the absurd slur on Pittsburgh's culture on the library side, and the manner in which Dr. Potter's address was headlined in the newspapers gave the impression that it was our library system that he was so savagely criticising. But what he really

said against this city was printed at the end of the report, as follows:

"Pittsburgh is the lowest city in culture in the United States, with the possible exception of Columbus, on account of its blue laws."

When Dr. Potter attacks Pittsburgh on that side, it would be difficult to gainsay him. What he evidently has in mind is the arrest, at the instigation of the paid agents of the Lord's Day Alliance, of a group of public-spirited citizens who last winter arranged a Sunday night symphony concert given by Pittsburgh musicians to the subscribing members of their association. The case was recently heard in court, and one of the ministerial witnesses testified that it was not necessary to give orchestral concerts for those who desired to hear good music and could only attend on Sunday evenings, because there were some four hundred churches in this city where good music can always be heard. The preacher was testifying, however, under a tragic misapprehension of the facts and an inexcusable ignorance of the subject. On the contrary, there is not one church in Pittsburgh where the person who is hungry for good music can hear it on Sunday evenings. What he does hear is a tune exactly four inches long, sung over and over again according to the number of stanzas in each hymn, but this is not music in any sense except the sense of worship and praise. In a few of the richer churches, there are paid organists and paid choirs who sing short anthems, again in the spirit of worship and praise, but here once more the music is, generally speaking, of a very inferior order of merit when compared with the glorious and sustained compositions of the great composers.

But even that is all beside the point. The United States census shows that 75 per cent of the population of this country is out of the church, and those Protestant ministers who organize their congregational forces to restrain the masses of the people from the intel-

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lectual and spiritual enjoyment of an otherwise drab and unendurable Sunday are sinning against the liberty of the nation.

One day last winter the Editor of the Bulletin said some things on the subject of liberty and tolerance before the faculty and students of the California Institute of Technology. At the conclusion of his address, a Presbyterian clergyman who had delivered the opening prayer offered his congratulations and told him that California has no Sunday laws at all and yet her church attendance is relatively larger than that of any state in the Union. Here is a useful admonition for the bigots and fanatics who, against all the traditions of America, are trying to make religious obligations a matter of statutory enactment, instead of appealing to the human heart, which is the seat of the law of Christ. In the end public resentment will sweep these blue laws out of existence—the sooner the better—and then Pittsburgh will no longer merit the reproach of being "the lowest in culture" because of the insensate zeal of those who make use of the police to force their religious convictions upon their unwilling brethren, comprising all the Catholics, all the Jews, and an immense majority of the Protestants.

### INSTITUTE PRIZE FOR ASSOCIATED ARTISTS

THE Department of Fine Arts is offering a prize in connection with the Eighteenth Annual Exhibition of the Associated Artists of Pittsburgh.

The prize, which is to be \$200, will be known as the Carnegie Institute Prize. It will be given for the best group of three or more oil paintings in the Exhibition, with the understanding that the recipient of this prize shall be ineligible for any other award for an oil painting. The award will be made by the jury for the Exhibition.

The Associated Artists Show will open on Thursday, February 9, and continue for four weeks.

### THE ARTIST

BY ROBERT HENRI

(From "*The Art Spirit*," just published by Lippincott.)



ART, when really understood, is the province of every human being.

It is simply a question of doing any thing well. It is not an outside, extra thing.

When the artist is alive in

any person, whatever his kind of work may be, he becomes an inventive, searching, daring, self-expressing creature. He becomes interesting to other people. He disturbs, upsets, enlightens, and he opens ways for a better understanding. Where those who are not artists are trying to close the book, he opens it, shows there are still more pages possible.

The world would stagnate without him, and the world would be beautiful with him; for he is interesting to himself and also to others. He does not have to be a painter or sculptor to be an artist. He can work in any medium. He simply has to find the gain in the work itself, not outside it.

Museums of art will not make a country an art country. But where there is the art spirit there will be precious works to fill museums. Better still, there will be the happiness that is in the making. Art tends toward balance, order, judgment of relative values, the laws of growth, the economy of living—very good things for anyone to be interested in.

Whistler's taunting gibe, that "America is a country that imports art and exports artists," is no longer true except as it applies to Old Masters. And Old Masters are the heritage of the world.

THE FIRST WURTS CHRISTMAS DINNER, RUSKIN APARTMENTS—DECEMBER 26, 1927



## THE FIRST WURTS CHRISTMAS DINNER

THE first Christmas dinner to be given to Tech students at Pittsburgh under the gracious provision made by Mr. Alexander J. Wurts in his endowment fund for that purpose was held at the Ruskin Apartments on Monday evening, December 26, 1927, and was attended by fourteen boys whose homes were too far away for them to go thither. Mr. Wurts was away and might well have sent the excuse of the man in the Bible who absented himself from another feast because he had married a wife. Professor and Mrs. H. K. Kirk-Patrick presided at the dinner, and while at the beginning the table groaned with good things, the boys pretty nearly did the groaning at its finish. After that there was some bridge, some story-telling, some identification talks in which each boy told where he was from, a bumper of filtered water drunk to the health of Mr. Wurts, and then some more refreshments! The students who attended this happy banquet were the following:

George Booth	Beaumont, Texas
Donald Cole	Lexington, Nebraska
Neil D. Cole	Lexington, Nebraska
Howard M. Duffin	Hopeston, Illinois
Ralph A. Douglass	Zanesville, Ohio
Abraham H. Feder	Milwaukee, Wisconsin
Peter Gismondi	Oliver, Pennsylvania
Merle C. Griner	Creston, Ohio
Robert S. Hunter	Dundee, Scotland
Daniel G. Kastner	Salina, Kansas
William L. Morris	Asheville, North Carolina
Arthur Turner	E. Las Vegas, N. Mexico
Charles W. Wolfe	Marshall, Texas
Wilfred Worland	Jasper, Indiana

As there are two brothers in this group, the Bulletin will give a prize subscription for one year to the first letter drawn from all those received which will correctly point out in the picture the two in this group who are so related.

Next year the boys say that the girls who remain here from distant homes must be included. Good idea!

### ANDREW CARNEGIE BIOGRAPHY

MR. BURTON J. HENDRICK, who has been commissioned to write the Biography of Andrew Carnegie, is well known as the editor of the Life and Letters of Walter Hines Page and is therefore well qualified for his new task. As there are still many persons living in this community who knew Mr. Carnegie and who can doubtless contribute useful and interesting information, anecdotes, etc., Mr. Hendrick will be very glad to hear from them on the subject. He is particularly interested in obtaining letters from Mr. Carnegie, and if these are sent to him for his inspection he will copy them and return the originals to their owners. His address is—Mr. Burton J. Hendrick, 285 Madison Avenue, New York City.

### MATERIAL THINGS

The United States now has about 117,000,000 population, with a total income of about 90 billions of dollars. Our people have 26 billions in the savings banks. While we have but six per cent of the world's population, that six per cent annually uses half of all the iron, steel, copper, coal, oil, timber, and cotton available to the people of the entire world. We have nearly half of the world's railroad mileage and nine-tenths of its automobiles. We have 15 telephones per 100 persons as against three telephones per 100 in Great Britain. And our people are so busy that all these things are increasing—the material evidences of an unexampled national prosperity. What are to be the fruits of this success?

### DIPPING THE FLAG

"The Star Spangled Banner is the only flag in the wide world which does not dip before the head of a state, king, or president. That's a little detail, but it is significant. The flag of the United States is dipped in courtesy to another nation, but never to an individual."

—RAYMOND POINCARÉ,  
*War President of France.*

## GIFT OF THE CLAPP COLLECTION

**D**R. GEORGE H. CLAPP, the Chairman of the Committee on the Museum, has long been known as an eminent conchologist. He has devoted large sums of money and much of his leisure time to the formation of a collection of land-shells, which is one of the most important in private hands in America. This magnificent collection he has just presented to the Carnegie Museum with his entire library of conchological works, the latter having great monetary value and scientific usefulness.

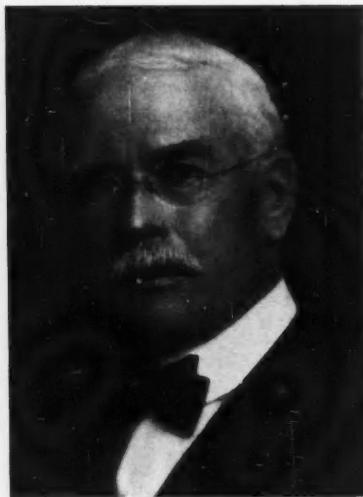
The collection of marine and fresh-water shells made by Dr. Clapp was presented by him to the Museum some years ago. The present collection is composed entirely of land-shells. It fills three large mahogany cabinets containing many hundreds of drawers, besides many boxes containing material purchased by Dr.

Clapp, which has not yet been arranged, but is known to be of great value.

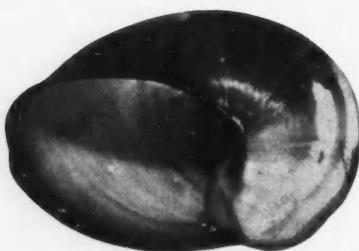
The collection is divided into two portions: first, the collection of land-shells of North America north of Mexico; second, the collection of exotic shells.

The North American collection contains 8,513 lots including at least 150,000 specimens representing the land-shells from the Keys of Florida to far off Alaska. It is rich in types, paratypes, and topotypes. In the case of many species the entire geographical range on the continent is illustrated by specimens from multi-

tudes of localities. Taken as a whole it is one of the most important collections of its kind in existence, and has been, and will in the future require to be, consulted by expert students in this branch of science.



GEORGE H. CLAPP



HELICOPHANTA SOUVERBIANA FISCHER  
Madagascar  
 $\frac{3}{5}$  Natural Size



ACHATINA PANTHERA FÉRUCCI  
Madagascar  
 $\frac{3}{5}$  Natural Size

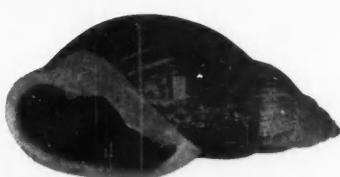
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BULIMUS (BORUS) POPELAIRIANUS NYST  
Napo, Ecuador  
 $\frac{3}{4}$  Natural Size

The collection of exotic shells, though not quite as large as the North American collection, is very extensive and rich in specimens from all parts of the world, including many types described by Pilsbry and others. The shells of Australia are well represented. An almost perfect collection of the land-shells of New Zealand determined by the late Henry Suter, the leading authority upon the shells of that country, is a part of this section; but Asia, Africa, South America, and the islands of the seas are all represented.

It may be doubted whether the people of Pittsburgh generally recognize the fact that through such gifts as these, made by its learned friends to the Carnegie Museum, Pittsburgh is rapidly



BULIMUS CICATRICOSA GASSIES  
Mountains, West Coast of New Caledonia  
 $\frac{3}{4}$  Natural Size

becoming a scientific center, resorted to by naturalists not only from the United States, but from all over the world.

—W. J. HOLLAND.

A MUSEUM'S VALUE

"Pittsburghers sometimes overlook the great educational and cultural advantages that are within their reach. Visitors are more apt to note these advantages. The remarks of Dr. Karl Jordan, Curator of the entomological department of the Zoological Museum at Tring, England, should be heeded. He declares that the Carnegie Museum is one of the greatest in the world, containing large collections on which much scientific work has been based. He finds in his own department, especially in butterflies and moths, some of the finest and rarest specimens in the world. No student can neglect the material deposited in the Pittsburgh Museum, he believes." —*Pittsburgh Sun*.

NUDES

Some of the newspapers are saying that, during her visit to the Carnegie Institute's International Exhibition of Paintings, Mrs. Coolidge said that she did not like the nudes, and hoped that the Institute would not buy any of them to hang in its galleries. Mrs. Coolidge did not say one word on that subject, although she commented freely and in a most interesting manner upon the Exhibition in general.

PSYCHOLOGISTS AHOY!

Dr. Alfred Adler, of Vienna, says that the psychologists who group together all the persons of similar tendencies and rank them in classes for similar behavior are fallacious investigators. It is only the Individual Psychologists, he says, who can ascertain motives and tendencies, and they do it only by taking each individual and analysing the character, talents, environments, and heredity of that person. And his theory seems to be reasonable.

## CONVERSATION

BY WILLIAM LYON PHELPS

**A**MONG the chief pleasures of life—pleasures that are enjoyed keenly at the time, and leave behind them undiluted happiness—must be reckoned good talk with agreeable companions. In the eighteenth century conversation was a fine art; it was studied and practiced as an accomplishment, and both men and women were ambitious to be known as good talkers, as one today strives toward mastery in tennis and golf. The twin terrors of the twentieth century—old age and fat—did not shake the hearts of those wonderful French women of the old regime. They were so witty and so wise, their conversation was so full of stimulation and charm, that they were not only assured of a welcome wherever they went, their society was eagerly sought by young and old. Today the chief aim of millions of Americans seems to be to reduce; and while it is no doubt pleasant and convenient to be slender and supple, it is really more important to expand spiritually than to reduce physically. At all events, reducing should be a means, not an end; emptiness, frivolity, and stupidity cannot be long concealed even in an attractive case. The sheath should contain a sword.

Physical slenderness should not be the chief end of woman, any more than an imposing front should be the final goal of man. A façade with nothing behind

it accentuates the ultimate hollowness. I remember at a certain gathering a man of majestic port and impressive features attempting to add something of value to the conversation; and the comment of a young American on the Great Unknown was that he had the Cathedral Face and the Waterbury Works.

One reason for the decline of conversation is seen in the advance of machinery. The Victrola, the Radio, the Motion Pictures are all great inventions, capable of adding much to the resources and to the happiness of mankind; but it is a pity that so many are unable to amuse either others or themselves without resort to some mechanical apparatus; just as some cannot amuse their guests at a dinner-party without employing hired professional mountebanks. The

chief value of the Victrola is after all educational; and those who enjoy it most of all are the solitary blind. The Radio has immense value, if only it does not become a habit; and the Motion Pictures seem to have been providentially designed for the deaf. But today thousands run to the Motion Pictures as an addict takes to his drug; the Radio sticketh closer than a brother; and young people turn on the Victrola, even when they intend to go on talking.

I suppose another reason for poverty in conversation is poverty of vocabulary. Many are troubled by a chronic



WILLIAM LYON PHELPS

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paucity of words and ideas. The constant use of slang and the monotonous repetitions of profanity mean that those who talk in these dialects have no adjectives. An immense number of people remark, "I'll say he is," and with them also it is cold as hell, wet as hell, hot as hell, dry as hell, a comparison that seems to lack the proper discrimination. Listen to men's conversation on a smoking car and one will observe a common mispronunciation of the most sacred name. The first name is shortened from its two syllables into one, and the second lengthened from one into two; and in both cases employed without emphasis or significance.

Jonathan Swift, who I suppose was one of the best conversationists who ever lived, wrote a little tract called "Hints toward an Essay on Conversation." I think this might be read with profit by ninety-nine out of a hundred Americans today. The hints that he gives are useful and valuable; and we also see by his strictures that in his time there were the same kind of bores that are familiar today.

"Where company has met, I often have observed two persons discover by some accident, that they were bred together at the same school or university; after which the rest are condemned to silence, and to listen while these are refreshing each other's memory, with the arch tricks and passages of themselves and their comrades. . . .

"There are some people, whose good manners will not suffer them to interrupt you; but what is almost as bad, will discover abundance of impatience, and lie upon the watch until you have done, because they have started something in their own thoughts, of which they long to be delivered. Meantime, they are so far from regarding what passes, that their imaginations are wholly turned upon what they have in reserve, for fear it should slip out of their memory; and thus they confine their invention."

Good conversation, like good manners, should be based on the golden rule; it should be marked by consideration for others. In good talk, all the company are peers, and are conversing with their equals; it is not the place to give instruction or detailed information, or to issue commands, or to put

another at a disadvantage, or to indulge in that most depressing thing, controversy. It is the free exchange of liberal talk among liberal-minded men and women. Therefore no one should monopolize or deliver himself of a set speech. Just as there are professional actors who do most of their acting off the stage, so there are some public speakers who turn what should be a season of conversation into a lecture hall. Incidentally, how much better is a public lecture that sounds like conversation than conversation that sounds like a public lecture!

Good talk, like many other things, should begin at home. If fathers and mothers could, without the slightest formality or stiffness, cultivate the habit of good conversation at the dinner table, and encourage the children to take part, I believe those children would in their later years become masters of the art. But if there is only fault-finding, trivialities, and gossip about neighbors—then it is no wonder if the children can talk only of motor cars, motion picture stars, and football. The ideal is to combine excellent talk with spontaneity; to sit down and say, "Now let us all have some improving conversation" would be as fatal as to stop Will Rogers on the street with the request "Please say something funny." And indeed he then might be equal to the situation, but not in the manner hoped for.

Self-conscious talk, like self-conscious dignity, or self-conscious virtue, is anything but attractive; but as goodness and unselfishness sometimes become under constant cultivation almost a habit, so practice helps. I have just been reading an excellent little book by the distinguished lawyer, Henry W. Taft, called "An Essay on Conversation." It can be read through in half an hour, but the suggestions would be profitably employed in a lifetime.

Everything that furnishes the mind adds to the resources of good conversation. One can, but one ought not to

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talk extensively and copiously without having some ideas. Ideas come by reading, by travel, by meditation, by listening to good music, by observation of the world. If young people realised the immense pleasure of good talk, the popularity enjoyed by those proficient in the art, the splendid insurance it gives against the certainty of advancing years, they would devote more time to cultivating their minds.

### DRAMA

A submarine of the United States Navy—the S-4—was sunk in collision off Provincetown, and 34 of her crew were immediately drowned. The remaining six officers found themselves still alive in the water-tight compartment forward. They had oxygen enough in tanks to keep themselves alive for 36 hours.

The chief officer commanded them to lie on their backs and make no unnecessary movement, in order to save the air as long as possible. Twenty-four hours were thus passed in utter quiet and darkness.

Then the action of a great drama proceeded. Outside of the sunken and hopeless wreck a man walked upright on the floor of the ocean, 105 feet below the surface. In his hand was a hammer, and with this he smote mightily upon the hull of the ship. Long strokes and short strokes he gave—the symbols of the question, "How many are alive?"

Waiting until that moment for death, the men inside became alert with life. They too found a hammer, and one of them struck upon the wall of the cabin.

"Six." And then: "How long?"

The man outside told them—with his hammer, "We are doing everything possible. Is the gas bad?"

"No," they answered, "but the air is foul."

The man ascended out of the deep and told the news to the rescuing ships. The heart of the nation was cheered with hope.

"Will you go down again," the women asked, "and tell them their mothers and their wives are praying for them?"

And the man walked once more on the floor of the ocean, and with his hammer smote mightily upon the wreck, and told them what the women had said.

And from the inside a hand made weak from hunger and the poisoned air gave answer with faint tappings:

"Our air will last only until six o'clock this evening." And then: "How long?"

"Soon—soon!" the man said.

A storm arose—a great hurricane, and the waves in angry fury drove the ships to harbor. When they came back, the man descended and stood upon the bottom of the sea.

Striking firmly with his hammer, he asked of those within: "How many are alive?"

But there was no answer.

### GLORIES OF THE ENGLISH LANGUAGE

"There is no end to the extension of the forms or moulds into which we may run this language of ours—the greatest medium of speech in the world today," John Galsworthy told members of the English Association at its meeting at the University of Manchester, October 14, 1927. "Including its American variety," Mr. Galsworthy said, "the English language is the word coin of 170 millions of white people spread over nearly half of the land surface of the earth.

"It is the language of practically every sea, the official tongue of some 350 millions, brown, black, and yellow people, the accredited business medium of the world; and more and more taught in South America and Japan.

"There is a tide in the affairs of languages as in the affairs of men. The Napoleonic wars left French the predominant medium of mental exchange. French is still, perhaps, the leading speech in Europe, but French will never now spread effectively by natural means beyond Europe and North Africa.

"The decline of Europe, the expansion of the British Empire, the magnetic and ever-increasing power of America, are making English the real world-language. Its tide was never before so high, and on us private English-speaking people, directly or indirectly concerned with the welfare of that language, there seems to rest the duty of never losing sight of its world-destiny."

## "THE PLAY'S THE THING"

*An extract from an address on "Making Moving Pictures" delivered before the Harvard Business School by Cecil B. DeMille.*

[By special permission of Mr. DeMille.]

THE motion picture director is in the position of the leader of an orchestra. He waves a baton in order to get the right tempo. He sees that the bassoon does not come in while the violin is playing its solo. He holds together all the departments and sees that they all function on time, that everything meets in this little set where he is about to turn a camera for a few minutes. The months of preparation to bring about that moment I will cover first.

The first thing is the idea. What idea are you going to produce? The sales department will always name to you the last success, whatever it was, and say, "Produce that because it was a success." Had you named that idea to the sales department before it was a success they would have thrown up their hands in horror and would have said, "But nobody wants to see that." That has been my experience in blazing a trail, practically from the beginning of pictures, that nobody was in sympathy with the subject I wanted to do until after it was a success.

Mr. Joseph P. Kennedy, the Chairman of the meeting, kindly mentioned "The King of Kings." At a time when everybody is producing melodrama, when such plays as "Crime," "Broad-

way," and "The Spider" are intriguing the public, I felt that the world was ready for the life of Christ. When I suggested it, we almost had to resuscitate artificially the financial department. They said, "No; what they want is melodrama." But that is the time to do the other thing.

Then comes the matter of the treatment, the treatment at least as to whether the subject is big enough to carry on what we call a super-special. When that point is decided, the amount of money to be expended comes next, whether the idea is big enough to carry \$150,000, \$200,000, \$300,000, \$500,000, or \$1,000,000, as the case may be. In the case of "The King of Kings" the cost was \$2,300,000.

That seemed a ridiculous amount of money to expend on an idea that the financial department was sure could not be successful. That is why the director has gray hairs, because he is the fellow who dreams, and he has to make his dreams come true. That is the advantage he has over most dreamers. He has no choice. If he does not make them come true he is like the General who does not take his objective, and you know what happens to Generals who don't.

Your first treatment resembles the



CECIL B. DEMILLE  
Motion Picture Producer

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plan of a house. You do not sit down and have a writer write a scenario. You draft a treatment, that is, a plan. You look for a foundation on which to stand your story. The wise director will never let his manuscript go to continuity form until he has that treatment. In other words, it is as if you were going to build a house and the architect said, "I have a magnificent roof and some lovely walls," and you said, "What are you going to stand it on?" A foolish reply would be, "I don't know, but the roof is beautiful." That is the danger of the green director or the green writer. They are blinded by the beauty of the walls and the roof.

Some of you may have seen the picture called "The Ten Commandments." In that we were given the proposition of opening and closing the Red Sea. Nobody had opened and closed the Red Sea before except on one memorable occasion, but we nevertheless had to duplicate that. That was done with fourteen exposures on the film.

Then comes the costume department. If it is a costume picture the research department must start months before, because, for instance, in "The King of Kings," you cannot take Renaissance paintings and say, "Let us find out what the costumes were there." If you recall Rembrandt's painting of Pharaoh's daughter finding Moses in the bulrushes, she is clad in a long-waisted Elizabethan gown and the page holding back the bulrushes is in tights with velvet trunks and a red hat with a beautiful long feather in it. The Renaissance artists painted in the costume of their time. They did not have the money to have great research departments such as we have, so that the motion picture is infinitely more correct in its historical detail than Renaissance art or any other art that I know of in painting.

Your art director now has gone out and is starting his various functions in his twenty-two departments to bring about the first set. The next point is the camera. The selection of a cameraman is vitally important. In painting,

if you were going to do a painting of the battle of Waterloo, you would not employ Corot to paint it, because he paints a different type of thing. So with motion pictures, certain cameramen are excellent for the pastoral scenes while other cameramen are better fitted for drama.

In the matter of lighting, I am going to reminisce for a moment. When we first went to California, everything was sunlight. Having come from the stage I wanted to get an effect, so I borrowed a spotlight from an old theatre in Los Angeles. I was taking a photograph of a spy in "The Warrens of Virginia." The spy was coming through a curtain and I lighted half his face only, just a smash of light from one side, the other side going dark. I saw the effect on the screen and carried out that idea of lighting all through the rest of the picture, that is, a smash of light from one side or the other, a method that we now use constantly.

When I sent the picture on, I received the most amazing telegram from the then head of the sales department saying, "Have you gone mad? Do you expect us to be able to sell a picture for full price when you show only half of the man?" This isn't an exaggeration, gentlemen. This is exactly as it occurred. The exhibitor immediately used the same argument, and said the picture was no good as we only showed half the man. And they telegraphed back to me, "We don't know what to do; we can't sell this picture."

And I was really desperate.

But, as I told you, the director has to go through; he has to do something, so Allah was very kind and suggested to me the phrase, "Rembrandt lighting." And I sent a telegram to New York and I said, "If you fellows are so dumb that you don't know Rembrandt lighting when you see it, don't blame me." The sales department said, "Rembrandt lighting!—what a sales argument!" They took the picture out and charged the exhibitor twice as much for it because it had Rembrandt lighting. That

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is the story of the inception of artificial light in motion pictures today.

The next point is cast. Is your story strong enough to be made without using a star? Or is it so weak that you must have a great, well-known personality? We will talk about "The King of Kings", for argument's sake, and say that this subject is big enough so that it requires no star.

We send for the casting director and we say: "Here are the types that we want. I am going to require Twelve Disciples; I am going to require Mary the Mother; I am going to require Mary Magdalene; I am going to require Simon the Cyrenean—not just people who are merely capable of playing these parts, but people who will sit in the frame of such a picture, not just actors or actresses, but types that are psychologically right."

The theory of casting a picture is a very important and very subtle one. You have got to make a combination that the public wants to see and that will give you the highest point in artistry for the amount of money expended. The director has to fit his cast accordingly. He has to consider the general frame of the picture, and by frame I mean the atmosphere.

If possible, select from the screen first before you see the individual, so that you get the screen personality. That is a very, very important point. The same is true in acting a scene. You cannot judge it with the eye. You do say, but you shouldn't, that that is a great scene; that it was finely done; that it will be wonderful. You should see it that night on the screen before deciding whether it is good or bad. For every important rôle we are obliged to make preliminary screen tests of characters in make-up or costumes.

When you are bringing together a leading lady from one organization and a leading man who is in another or who is free-lancing, the difference in the matter of make-ups is important. The camera man must light for each one of those two faces. If he lights for the

girl, who is very light, the man looks like an Arab. If he lights for the man, the woman goes entirely white and you cannot see her features at all. There must be a blending, and all that costs a great deal of money, and yet the picture has not started. Up to this point in "The King of Kings" we spent \$200,000.

All the twenty-two departments have been functioning and your set is ready. The actors are there in make-up, ready to begin. If you have a great big set, the number of cameras is important because sometimes, if you have, we will say, two or three hundred people in the set you are working in, you use as many as fourteen cameras on one scene, to take your close-ups and long shots at the same time with different lenses. The number of cameras is very expensive, so you have got to be very sure that you are going to require them. Your director can ruin an organization in the matter of waste of film alone.

The element of time is a vital factor. In the case of "The King of Kings," that picture cost \$19,000 a day to make for 116 days of shooting time, or \$2,225 an hour. You can see what a moment's indecision means. You can see what a little absent-mindedness on the part of a director or a property-man can mean if he leaves a certain "prop" at home; and if you lose two hours waiting for it, you can figure the cost of forgetting Pharaoh's wand.

To show you the quick thought that a man must have, in the case of the opening of the Red Sea that I spoke of a few moments ago, those of you who may have seen "The Ten Commandments" remember that you see the Children of Israel coming along through the bottom of the sea for about a mile and a half. The exposure took in the walls of water on each side of that and it was in a curve, if you recall. They were driving their flocks of cattle through and if a sheep or cow ran off into the side out of that line they would run into one of the walls of water.

Of course the walls of water were

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not there actually. They were on the second exposure of film, and if the flocks wandered off at all, you would be treated to the sight of having a herd of sheep stroll into the Pacific Ocean. Therefore we had to build a fence that exactly corresponded to the lines which were to be the walls of water, to keep the cattle inside of those two walls of supposed water.

But the fence posts threw a shadow. When we inspected them before shooting we saw that there were shadows for a mile down in the bottom of the Red Sea, shadows of fence posts. The only thing to do was to shoot it exactly at noon. There were 3,000 people and 8,000 animals in that. That was quite an undertaking. However, we prepared to do it, and at 11:40 some bright chap came to me and said, "Mr. De Mille, do you know the bottom of the Red Sea is dry?"

Of course the sand was dry. Here we had just sent the waters apart and yet the bottom of the sea was perfectly dry. This was twenty minutes before we got ready to turn the camera, and the cost on that location was \$50,000 a day. That meant a full day just to move the animals and people out to that location, which was a long way from camp. So with \$50,000 at stake and twenty minutes to save it, I called for a quick suggestion as to how we could darken that sand for over a mile. If we can get it dark and glistening, we are saved. If that sand is dry and white, we are lost. What can we do? Somebody suggested a pump. They had some pumps there. In about eight of the twenty minutes they pumped a space from there to there [indicating a very short distance], and as soon as they were over there, this place was dried again. I suggested black paint. How much black paint have we got? The painter stepped up and said that there wasn't paint enough in California to paint that.

What would you gentlemen have done? How would you have darkened that sand? We were working by the

sea within forty feet of the shore line. I will tell you how it was done, because time is pressing. Allah again was very kind. In looking around desperately and thinking, "What can I do with this thing?" I saw a great kelp bed at my feet and I said:

"Everybody, men, women, and children, get up this kelp!"

They picked up the kelp and laid kelp for a mile and a half, and at exactly 12:02 we had a nice wet bottom of the sea and we turned the camera.

I will give you another instance of what a director must inspire in his people, a different story, to show you the esprit de corps of the motion picture profession, and I know of nothing that will better show it to you. When that camera turns it is the wheel of fate. I was shooting a scene in "The Little American," and we were firing a line of guns, supposedly French 75's. As they were using the real ones over in France, we had to use imitations.

In the middle of this scene the breech-block blew out of one of these guns, and one man had a portion of his anatomy torn away, another had a great splinter go through his mouth and tear out his cheek; that whole gun crew was shot to pieces.

But there wasn't one of those men that stopped acting. There wasn't a man on either side that turned to those fellows. They glanced at them as you would if it had been a real shell that struck, and went on with their own guns until that scene was played through and the whistle blew. Then they went to these men.

Men will give their lives, gentlemen, to carry through. Nothing will stop them. They will do anything.

I could go on talking to you gentlemen for a long time, but my time is up, I have enjoyed this brief talk, and I hope you have got something from it because we need brains in motion pictures, and we need brains in the promotion of motion pictures, and I have the word of the professors and the deans that you have brains. [Great applause.]

## THE CAFETERIA



THE CAFETERIA

How many people in Pittsburgh know that there is a Cafeteria operated in the Carnegie Institute—and a very good Cafeteria too. It is located in a marble dining saloon and is equipped with the most modern kitchen and restaurant furnishings. It is intended mainly for the convenience and good health of the staff employes of the Carnegie Institute, Carnegie Tech, and the Carnegie Library, but the privilege of using it is extended to our friends who are visiting the Institute at the luncheon hour—the only meal served. The food is cooked by an expert staff and sold to employes at cost, and as there is no

charge for rent, light, heat, or gas, the cost of the food is naturally much less than it would be in a commercial restaurant. When visitors use the Cafeteria a cover charge of fifteen cents per person is made. During the past twelve months there were 60,140 lunches served, at an average charge per meal of thirty-seven cents, which barely covered the cost of the purchase and preparation of the food.

The best thing about the Cafeteria, after its good food, is the opportunity it gives to the members of the Carnegie Institute family to get acquainted and enjoy a half-hour of good fellowship.

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The following list, covering the food served in one week, will give an idea of the wide variety of the menus, together with the cost:

Soup . . . . .	.10	Waldorf salad . . . . .	.10
Oyster stew . . . . .	.10	Pear salad . . . . .	.10
Roast Meat . . . . .	.20	Perfection salad . . . . .	.10
Chicken . . . . .	.25	Stuffed celery or celery hearts . . . . .	.10
Fish . . . . .	.20	Grapefruit and orange salad . . . . .	.10
Sausage and apple . . . . .	.15	Stuffed peach salad . . . . .	.10
Stews . . . . .	.15	Head lettuce and dressing . . . . .	.15
Meat cakes . . . . .	.15	Pineapple and cheese salad . . . . .	.15
Weiners and hot potato salad . . . . .	.15	Pie . . . . .	.10
Creamed beef on toast . . . . .	.15	Pudding . . . . .	.10
Spaghetti au gratin . . . . .	.20	Pineapple and tapioca custard . . . . .	.10
Spanish rice . . . . .	.15	Stewed fruits . . . . .	.10
Cheese fondue . . . . .	.15	Grape fruit . . . . .	.10
Vegetables . . . . .	.08	Ice cream . . . . .	.10
Baked lima beans . . . . .	.10	Bread . . . . .	.01
Cole slaw . . . . .	.10	Roll . . . . .	.02
Mixed vegetable salad . . . . .	.10	Corn bread . . . . .	.03
Asparagus salad . . . . .	.10	Butter . . . . .	.02
Potato salad . . . . .	.10	Coffee, Tea, Milk, or Buttermilk . . . . .	.05
Stuffed prune salad . . . . .	.10	Olives . . . . .	.01
Tomato salad . . . . .	.10	Pickles . . . . .	.02



SERVING-TABLE IN CAFETERIA

## LAURA KNIGHT—A ROYAL ACADEMICIAN

IT was a telephone message from A. J. Munnings, R. A., that informed Laura Knight, English artist, that she had been elected an Associate of the Royal Academy.

"It was quite unexpected," she said. "There is an old custom that whoever brings you the news of your election receives a guinea. Three models came around last night to tell me, and I presented each with a guinea."

Pittsburghers will be particularly interested in this announcement. Mrs. Knight is the second woman to whom this honor has been accorded since 1769.

Mrs. Knight has exhibited in Carnegie Institute International Exhibitions since 1910. In 1912 she was awarded an Honorable Mention at the Eleventh International. An exhibition of her etchings and drawings was held at the Institute in 1926, a great many of

which were purchased by Pittsburgh collectors.

It will be remembered that Laura Knight visited Pittsburgh in 1922 to serve on the Jury of Award for the Twenty-first International. She was the second woman to act in this capacity, Cecilia Beaux, the American artist, being the only other woman member of a Carnegie International Jury.

Mrs. Knight is the wife of Harold Knight, the distinguished English artist, and was educated at Brincliffe, Nottingham. She studied art at the Nottingham School of Art. She first exhibited at the Royal Academy in 1903 and was awarded the

Gold Medal in San Francisco in 1915.

Her works hang in the British Museum and the Victoria and Albert Museum, the Public Museums at Cape-town, Manchester, Oldham, Brighton, Rochdale, New Zealand, Melbourne, and the Chicago Art Institute.



LAURA KNIGHT

## POEMS ON LINDBERGH

JOHN RUSKIN, in a fine definition, says that "poetry is the suggestion by the imagination of noble grounds for the noble emotions."

Lindbergh's heroic flight across the Atlantic so deeply stirred the emotions of people throughout the world that many thousands of them naturally burst forth into poetry as the most appropriate method of praise. Yet it

is astonishing that out of all the oceans of verse which thus engulfed the exploit of the intrepid aviator so little of it should have any literary merit at all. Machine poetry, doggerel, trash, most of it without metre, rhyme, or reason, was sent to the magazines and newspapers, almost by the ton, where fortunately capacious baskets gave it a deserved oblivion. The New York Times

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reported that it received more than 2,000 poems in a single week on the great flight, only one or two of which were worth printing, and in an editorial it uttered the opinion that no poem worthy of the event could in the nature of things be written until a lapse of something like six months would round out the episode in an adequate perspective for imaginative treatment.

The most noteworthy of these early poems was one composed by Maurice Rostand on the day following Lindbergh's arrival at Le Bourget, the concluding verses of which, freely translated from the French, suggest that the young aviator was inspired in his achievement by the spirits of the American youths who fell in the struggle to save France. Here at least we have imagery, which is the first attribute of noble verse:

Dost know who made you, youth unheard of,  
Strike straight for Paris, blindly perhaps,  
Who enabled you ne'er having seen it,  
To recognize the place?

Dost know who let you hold in check  
Death, distance and the solitude?  
Dost know who caused you to arrive  
With such exactitude?

'Twas not the pride of this great feat  
Nor the trembling praise of old Europe,  
Nor the white light at Le Bourget turning,  
Nor yet your periscope.

Nor was it yet two continents,  
Which two days long breathed the same air,  
Nor that you smiled at the moment when  
You embraced your mother.

'Twas those young men, with hearts so brave,  
Who, full of fervor and good-will,  
Came from your home, too soon forgot,  
To die for France.

That which had brought you, predestined one,  
Through all these risks where others fell;  
It was the rendezvous which they gave you  
At their fresh graves.

Mitchell Kennerly then offered a series of three cash prizes for the three best poems on the subject, and he received about 6,000 entries in the competition. Mr. Kennerly was justified

in making a call for good poetry by the fact that fifteen years ago a prize poem offer made by him had brought forth the first verses of Edna St. Vincent Millay, who has from that time taken her permanent place in the inspired choir of American singers. But no such good fortune has attended his present proposal, for while his committee has duly awarded the promised three prizes, none of the poems seems to be worthy of the most obscure location in poet's corner. The first prize was given to Nathalia Crane, a 14-year old Brooklyn school girl, whose title is "Wings of Lead"—an appropriate caption, for the wings of her Pegasus fail to carry her even above the grass tops of the flying field, as these lines show:

And then one night there landed on a Mineola  
swale  
A plane that looked like pewter, with a carrier  
of mail.  
Its wings were tinged like tea-box skins, each  
truss of shadow-gray,  
Its cabin but an alcove slung beneath a metal  
ray.  
The Spirit of St. Louis was inscribed upon the lee;  
It came from out a province that had never seen  
the sea.  
The pilot entered for the course, the quarter  
quadrant glide—  
To fly the full Atlantic and the tag ends of the  
tide.

The second prize went to Thomas Hornsby Ferril, of Denver, for this:

Then standing with his left leg on the world,  
He swung his right leg through a little arc,  
And pulled his left leg in and closed the door  
And arched the land and sea and day and dark.

And Babette Deutsch won the third prize, with this:

An earthen shadow lay on men's endeavor.  
Four years of war, nine years of bitter peace  
Had bred a cynic wisdom in the young.  
The old men fed  
Upon the old thought: "Even the best are dead  
Soon and forever,  
Daily our power shrinks. Evils increase."  
Some laughed, some cursed, some cried, but most  
were quiet,  
Having drunk weak poisons till no potion stung.

Can we help wondering what the rest  
of the six thousand poems were like?



## LINDBERGH

May 20-21, 1927

By SAMUEL HARDEN CHURCH

[Reprinted by request after publication in the newspapers throughout the United States]

He leapt into his plane, and said, "Let's go!"

Alone he rose above the doubting crowd,  
And like an eagle in the morning glow,  
He winged his way into the distant cloud.

All day he flew along the eastward shore,  
Until the breathless world had learned his flight;  
Then set his course above the ocean's roar,  
And outward sped into the fearful night.

But sleet and ice were weighting down his car,  
The tempest raged against his valiant breast,  
And when the fog had veiled each friendly star,  
His heart forewarned him of his deathful quest.

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And in that night of wind, and rain, and wrack,  
There came a whisper from the voiceless air:  
"No human soul can make this flight, Turn back!  
Turn back! 'Tis death the ocean's rage to dare!"

Alone, 'twixt wave and sky, he onward sped,  
Alone, through storm of hail, and darkness blind,  
While grew the threat of ruin overhead,  
And life, and home, and country lay behind.

Then from the waves two spirit voices rise—  
Those Frenchmen brave who flew the air, and died:  
"Go higher still into the calmer skies,  
And on the safe blue wings of Heaven ride!

"Like you, thy young men took a daring chance,  
And sailed this water's track to fight the foe,  
Your mighty armies tramped the soil of France,  
And gave her enemy a mortal blow.

"And we, who ventured all on wind and wave,  
And vanished in the mystery of time,  
Now come, this daring enterprise to save,  
And guide thee to thy journey's end sublime!"

The youth intrepid rose into the sky,  
Defying ice and tempest to insnare,  
And now, with stars to help him onward fly,  
He gains his conquest of the ruthless air.

With morning to his wearied vision came  
The blessed sight of land—O land so fair!  
Yet onward all the day, with heart aflame,  
He winged his flight, lone eagle of the air.

And when the dusk of eve began to fall,  
And he had vanquished every fatal chance,  
He saw the friendly shaft of light, so tall,  
And laughing, fell upon the heart of France.

Oh, youth! Immortal and courageous youth!  
No conquest of the world has been thy art;  
Thou hast a richer victory, in truth,  
For thou hast won the world's most loving heart!

## THE VALUE OF FOREIGN LANGUAGES

By F. P. COLETTE

*Head of Department of Modern Languages, Carnegie Institute of Technology*



few years ago the principal, if not the sole languages, used for this purpose were Latin and Greek, especially the former.

While Latin and Greek are not nowadays so universally studied as they were years ago, they are still widely taught, and if correctly taught and thoroughly mastered, they are without doubt the best means of laying a firm and thorough foundation for the principal European languages.

It has always been claimed that one of the chief educational values of Latin and Greek was, that it compelled the student to transport himself in imagination into an unknown world, into a civilization different from his own, and the fact that he had to translate unfamiliar ideas and strange customs into his native tongue made not only for a more extensive vocabulary but developed accuracy and a greater facility of expression, and nobody will deny that if this be true of a dead language, it is equally true of a modern language, even if it be so in a lesser degree.

As the whole onward march of every

From time immemorial it has been customary in our Western civilization to include some foreign language in a course of higher education as one of the means of training the mind to clear and logical thinking, and until comparatively

nation, its history, its religions, its customs and habits, its ever varying mental attitudes through the centuries, in short, its whole civilization is reflected in its speech, the knowledge of foreign language, even if it be but a reading knowledge, brings with it a better understanding of another people, opens new avenues of thought, broadens one's mental horizon, makes one more tolerant, and as such has an undeniable educational value.

There has perhaps never been a nation, and certainly no great and powerful nation, which did not have relations of some kind with its near neighbors and at times with its most distant neighbors. Nations have ever been dependent upon one another and today with the vast development of rapid transportation and the practical elimination of space it may rightly be said that the interdependence of nations is world-wide and no nation stands today alone, but depends to a certain extent on other nations for raw materials, manufactured products, and last but not least for ideas, and ideas can only be exchanged through language.

As the United States has now entered the world arena—commercially, politically, and morally—we are rapidly nearing the point where foreign language will not have merely a cultural value but will, as is the case in Europe, have a commercial value.

If the international and commercial relations of the United States continue to expand, and there is no reason why they should not, it will not be long before the knowledge of some foreign language such as Spanish, French, German, or Russian will have a practical value computable in dollars and cents.

If we stop to inquire of what value a foreign language may be to a student of

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a school such as the Carnegie Institute of Technology, this much might be said: Any kind of knowledge is valuable, so putting aside the cultural or even educational value of a foreign language, let us see whether it may not have some commercial value for our modern—and extremely practical—students.

The principal and most useful things in the world are ideas or what might be termed idea germs, that is to say, a kind of thought seed or thought cell which may grow not only into an idea but which under favorable conditions may develop into a system. Now nobody will maintain that any one country has a monopoly of original or new scientific, industrial or artistic ideas, and new ideas are, to a very large extent, set forth in scientific, technical or artistic reviews or magazines.

Technical publications, whatever their nature may be, interest as a rule but a very limited number of readers, and for this reason comparatively few books or articles of this kind are ever translated. Go to the technical department of the Carnegie Library and see the wealth of information which is only available in the original languages, so that for the technical man and the commercial artist the ability to read a foreign language may be the means of putting him on the track of an idea which, if it does not lead to wealth, may at least make him more efficient in his profession or give him a clearer insight into international conditions.

It was Talleyrand, if my memory serves me right, who said that speech was given to man to enable him to conceal his thoughts, so while it is well to know the language of our friends, it is absolutely necessary to know the language of our enemies. It was a great mistake, when we went to war with Germany, to take German out of our American schools. If no German had been taught before the war it would have been a wise policy to put it into the schools as soon as the hostilities began.

AN ART JOURNAL'S  
INTEREST

THE American Magazine of Art for December might well be called "The Twenty-sixth Carnegie International Number."

The leading article is by Homer Saint-Gaudens and is entitled "The Twenty-sixth International Exhibition at Carnegie Institute." It is well illustrated with twenty-five of the paintings in the exhibition.

Under the heading "Art a Factor in the Progress of Humanity" the magazine prints excerpts from the address which President Coolidge delivered at the Carnegie Institute on Founder's Day, October 13. Due credit is given for the excerpts to the Bulletin of the Carnegie Institute, Vol. 1, No. 5, October, 1927, in which the address was published in full.

The editorial in the magazine entitled "Manners and Matter" is a comment on Mr. Saint-Gaudens' article.

TIME

Know the true value of time; snatch, seize, and enjoy every moment of it. No idleness, no laziness, no procrastination; never put off till tomorrow what you can do today.

—EARL OF CHESTERFIELD, "Letters to his Son."

THE EDUCATED MAN

Plato speaks of the educated man as one "who has magnificence of mind and is the spectator of all time and all existence." How many educated men would Plato count in America?

NATIONAL HYPOCRISY

Hypocrisy, based upon a false superiority of morals, seems to be the national sin of the American people. A thousand telegrams from individuals and societies were sent to Colonel Lindbergh at the City of Mexico imploring him to stay away from the Bull Fight. But he went, making his way through the fog and rage of prejudice as scornfully as he had flown through the fog and rage of the sea. The moralists should have called him to Pennsylvania for a residence safe from cruel sports, where we killed 12,000 deer and 58 hunters in the first ten days of December, and not one voice was raised in protest.

## THE GARDEN OF GOLD

THE Gardener is most happy to be confronted with the necessity of enlarging the acreage of his Garden of Gold. Until now he has chronicled its fruits in the space of one page.

When, in May of last year, the Gardener made his Garden of Gold as a permanent plot in this little magazine, there were some who thought it was going to be a barren soil.

But behold! Every month from that time has brought forth gifts which, after being planted in the Garden of Gold, are growing into a ripe fruitage of beauty and splendor.

Why is it called the Garden of Gold? Because, for every dollar given to the Carnegie Institute, the Carnegie Corporation of New York will give another dollar, and for every dollar given to the Carnegie Institute of Technology, the Corporation will give two dollars. But hark! Yes, hearken! There is more to it than this. As these settlements with the Corporation are not to be made until 1936 and 1946 respectively, the gift sums from our friends will be invested so as to draw compound interest. Then, when the Corporation settlements are made, the money given by our friends has in the meantime grown by leaps and bounds, and in sooth becomes golden fruit which gives spiritual and intellectual life to those who partake of it.

And these golden gifts are coming in

with such frequency that one page in the Bulletin will scarcely serve to list them all with appropriate words of recognition.

But the Gardener is gloriously willing to enlarge the acreage of the Garden of Gold into as many pages as may be required.

Yesterday the Gardener found in his mail three checks—one for \$1,000, the second for \$5,000, and the third for \$5,000. This morning he finds another check for \$5,000. These gifts have already been planted in the Garden of Gold. Each will be here acknowledged in turn—as fast as we can get to them. And just there in the offing—something else is coming to the Carnegie Institute. Yes, something else is coming—looming large.

And now. Mrs. William N. Frew brings a gift to the Garden of Gold today which starts a grateful dew into the Gardener's eyes—he with his blue smock and wooden shoes. She loves to come. She has been here before. He knows that it is a heart of gold that brings her—again and again. She was one of the first friends to join the group which constitutes the Patrons Art Fund, each one giving \$1,000 a year for ten years for the purchase of paintings. But ten years seemed slow to her—for the completion of her subscription. So after making five annual payments she grouped the next five together and



MRS. WILLIAM N. FREW

## BULLETIN OF THE CARNEGIE INSTITUTE

brought in a check for \$5,000, paying the amount in full. And her whole \$10,000 was doubled by the Carnegie Corporation, and became \$20,000. Golden fruit, surely.

And now she appears at the gate of the Garden of Gold bringing another gift of \$5,000, which she plants for the Carnegie Institute of Technology, and this is what happens. Her \$5,000 will be invested at compound interest by the Finance Committee, of which Andrew W. Mellon is the active and interested chairman, so that in 1946 it will have grown to \$13,400, then the Corporation, giving two for one, will add \$26,800, and Mrs. Frew's beautiful gift of \$5,000 will have grown to be worth \$40,200. And when we add the previous \$20,000 we find that Mrs. Frew has given a total of \$15,000, which automatically grows to be \$60,200. And oh—what beautiful things all that money is doing for the public service! Is there anywhere in the world a Garden of Gold like this one?

While these words are being set down, other friends have come, as Mrs. Frew came, to plant their offerings in the Garden of Gold—one check for \$250, another for \$7,500—and the Gardener has set himself to tell these stories in turn for a Thousand and One Nights.

### APPROBATION FROM SIR HUBERT STANLEY

We have been in receipt of a little magazine issued by the Carnegie Institute, which is an eye opener on the activities of the great Carnegie Institute of Pittsburgh. It is difficult for us Pittsburghers to see anything close up. We congratulate the editors of this little magazine on their idea of explaining the present of the Carnegie Institute and looking into its future. In addition, the artistic printing and quality of the magazine itself is a delight to have and to handle. Everyone of the architects should subscribe for it and follow the activities of the Carnegie Institute. The price is \$1.00, payable to the order of the Carnegie Institute, for one year. The price is too low but that is all they ask.

—THE CHARETTE.

"America is a whole league of nations by herself. If she vetoes war, there can be no war."

—PAUL CLAUDEL,  
French Ambassador to the United States.

## WILL DURANT'S VAGARIES

THE Bulletin has given high praise to Will Durant's notable book "The Story of Philosophy," and the extraordinary success of this study, together with the correspondingly large sale of other recent and serious books, such as Weigall's "Cleopatra," and Ludwig's "Napoleon," is an encouraging sign of an advancing intelligence and culture on the part of the American people.

But the Bulletin cannot look with anything but condemnation upon Mr. Durant's current essays and addresses on the subject of social relations. "A man past thirty," he says, "is incapable of love," and upon that false dogma he builds up a lecture which, in the hearing of unthinking people, cannot fail to shake the foundations of domestic felicity.

He would have been nearer the truth if he had said that a man is incapable of knowing the full power and dominion of love until he is past thirty. It is only when he is at that age that his children begin to develop the traits of intelligence and affection that awaken his sense of fatherhood, and then the love between the man and the woman, which may have sprung in the first instance from the flames of youth, takes on a deeper meaning and becomes the real light of his soul and the guiding star of his mature manhood. The institution of the family rests only upon love and maintains itself only upon love, and a man at eighty, whose mental and physical faculties endure, cherishes this divine emotion as a thing far more precious in the sum of life than the fitful and indulgent passion of earlier years which to Mr. Durant is the only instinct that can be recognized as love. When philosophers fall into these vagaries it can only be assumed that they arrive at their illogical conclusions by individual and detached experiences rather than by a broad survey of the history of races and nations.

## TALKS ABOUT BOOKS

BY ELVA L. BASCOM

*Special Assistant, Carnegie Library*



"**CHINA AND THE POWERS**," by Henry Kittredge Norton.—Of the many recent books on the situation in China the most useful for the average person seems to be this one, which had its origin in addresses given at the Williams College Institute of Politics. From first-hand study Dr. Norton explains much that has puzzled the occidental world. He discusses the causes of political disintegration and analyzes the relations to the Chinese problem of the powers that are especially interested in its solution—Great Britain, Russia, Japan, and the United States.

"**THE GRANDMOTHERS**," by Glenway Wescott.—An unusual and very promising work which received one of last year's prizes. His introspective nature leads a Wisconsin youth to reconstruct the lives and loves of the two older generations of his family, by means of keepsakes, daguerreotypes, reminiscences, and his own retentive memory. The result is not a novel, but a series of vivid pictures of pioneer life—its triumphs and failures, loves and hates, long years of labor and rare bits of pleasure—as shown in the close and often cramping relationships of a large family.

"**TRUMPETS OF JUBILEE**," by Constance Mayfield Rourke.—Any one who enjoys well-written, analytical studies of character and achievement will find this work absorbing. It is a sort of pageant of American life from 1793,

when Lyman Beecher went to Yale, to the close of P. T. Barnum's picturesque career. The Calvinistic Beecher, who believed in "hell-fire" and labored to the end of his life to "save" his numerous and difficult children, explains the two of them who became famous—Henry Ward Beecher and Harriet Beecher Stowe, and of them Miss Rourke draws brilliant portraits. Horace Greeley completes the collection, which might well have been named "**Eminent American Victorians**," to companion the "**Eminent Victorians**" of Lytton Strachey.

"**DUSTY ANSWER**," by Rosamond Lehmann.—Two lines from George Meredith's "**Modern Love**" furnish the keynote for this novel:

"Ah, what a dusty answer gets the soul  
When hot for certainties in this our life!"

A lonely English girl craves intellectual and spiritual companionship, and always—whether at home or in a girls' college—the demands of flesh and blood intervene. Slowly through difficult years she reads the "dusty answer," and in its revelation recognizes that she is at last able to stand alone.

"**MEANWHILE**," by H. G. Wells.—"Meanwhiling" seems an appropriate word to use to characterize the attitude and actions of the men and women who comprise the Rylands' house-party in their beautiful Riviera villa at the opening of Mr. Wells' story, but he has coined it to describe the life of those who are filling in the time while waiting for the regeneration of the world through the power of science. Young Rylands, with millions in coal, is aroused to action by the philosopher of the party, and returns to England to study the General Strike with eyes opened to its causes.

## ECHOES OF FOUNDER'S DAY

THE celebration of Founder's Day attracted international attention, and the newspapers of many lands have printed parts of President Coolidge's address to illustrate the character of the proceedings, while the great journals of the country have given it in full. Some of the things that were said by the President in the afternoon have already taken a classical nature, and are well worthy of a second reading apart from the speech itself.

A striking passage is found in the President's picturesque reference to his greatest predecessor.

### WASHINGTON—PIONEER AND EXPLORER

"We are rather accustomed to think of Washington as a Virginia aristocrat, General of the Army, President of the Republic, master of the beautiful estate at Mount Vernon, clad in silks and velvets, as he is pictured by Peale or by Stuart. His career ended with all of these, but it had its beginnings under much more arduous circumstances. It may well be a matter of pride to the people of this city that his earliest public service in civil and military capacities is so closely associated with this locality."

The President approached high ground when he came to consider the meaning of wealth.

### THE USE OF PROSPERITY

"The question for the determination of the American people is no longer whether they will be able to secure prosperity, but rather what use they will make of their prosperity. It is only in its use that we can justify its existence. The answer will undoubtedly be found in the religion, the education, and the art of the people. But we have gone far enough to see that the great mass of the wealth of our country has not been used merely for selfish indulgence and ostentatious luxury. It has been used to raise the life of the people into a higher realm."

He named a number of beautiful architectural structures devoted to civic, religious, or social purposes, and interpreted their significance.

### THE AMERICAN FIRESIDE

"Important as these are in determining the dominant features of your community, yet we should look in another direction for the ultimate object of all these efforts. Their final abiding

place is around the fireside. The chief evidence of your success, your art, your devotion, is in your happy and contented homes. Gradually, through long years of incessant toil under the guidance of inspired leaders, we have been perfecting our civilization and raising the standard of the material, mental, and moral life of the people."

He made a feeling reference to the spread of the artistic influence of the Carnegie Institute.

### THE EXPANSION OF ART

"Good thoughts and good deeds have an inherent power for development. They grow and expand. What was in its inception a local art gallery for the benefit of this immediate locality quickly assumed the nature of an international institution. You are now holding the Twenty-sixth International Exhibition of Paintings. About fifteen foreign countries are represented. There are around four hundred pictures by about eighty artists, of whom thirty are Americans. Later these pictures will be shown at the Brooklyn Museum of Arts and Sciences, and for the first time the exhibit will go west of the Rocky Mountains to San Francisco."

His glowing praise of the public service rendered by two members of the Board of Trustees was a tribute which has re-echoed throughout the country.

### TWO MEN

"The exhibition this year has been made possible through the generosity of two of your distinguished citizens, Andrew W. Mellon and Richard B. Mellon. They stand out as men who are devoting themselves to the service of humanity, one by remaining as a leader in great financial and industrial enterprises and the other by turning his great talents to the administration of public finance as Secretary of the Treasury of the United States, where his leadership in the last six years has been greatly instrumental in restoring the economic equilibrium of the world. What has been taking place in your city is characteristic of many groups of men over the entire Nation. Men of large resources in our country more and more devote themselves to the service and welfare of the people."

He did not overlook the vital connection between art in America and the friendship of other nations.

### INTERNATIONAL AGREEMENT

"It may be that in the spirit which animates the conduct of these exhibitions lies the germ of a better world relationship."

## BANKING FIGURES

The following statement, furnished to the Bulletin by the Mellon National Bank, will interest a good many of our readers:

	Capital & Surplus	Gross Deposits	Per Cent of Capital & Surplus to Gross Deposits
New York City.....	\$1,340,489,000.00	\$11,597,340,000.00	11.56
Philadelphia.....	389,565,579.00	1,824,723,000.00	21.35
Chicago.....	333,216,500.00	2,301,831,000.00	14.48
Boston.....	225,571,000.00	1,806,465,000.00	12.49
Pittsburgh.....	201,164,725.00	1,029,693,900.00	19.55
Detroit.....	140,579,000.00	910,405,000.00	15.44
San Francisco.....	137,591,000.00	1,528,297,000.00	9.00
(Including Branch Banks)			
St. Louis.....	111,073,000.00	625,415,000.00	17.77
Cleveland.....	92,772,000.00	981,115,000.00	9.45
Baltimore.....	87,381,500.00	564,152,000.00	15.49
Buffalo.....	70,191,000.00	559,485,000.00	12.55
Cincinnati.....	50,249,000.00	320,815,000.00	15.70
Milwaukee.....	36,935,000.00	270,055,000.00	13.68

Data concerning capital and surplus, and gross deposits of banks in certain cities, except Pittsburgh, of the United States, as compiled by Polk's Bankers Encyclopedia, 66th edition, September issue 1927. Data concerning banks in Pittsburgh compiled by Moorhead's quarterly, July 1927 edition.

## NIGHT SCHOOL AND THE PITTSBURGH INDUSTRIES

ACCORDING to the records of the Registrar at the close of the first week of registration, 29 of the larger industrial organizations of the Pittsburgh district had ten or more employees enrolled in the Night School. There were 392 from the Westinghouse Electric and Manufacturing Company, 155 from the Carnegie Steel Company, 106 from the Philadelphia Company, and 103 from the Koppers Construction Company. The 29 firms sent 1,439 students. The 81 other companies had from three to nine employees in attendance, or 355. Two students each were furnished by 192 companies, and 746 had one only of their employees enrolled.

Letters giving the names of the employees, their positions with the company and the general character of the courses taken at Carnegie were written

by President Baker to the president or other administrative officers of each of the firms having three or more employes in the Night School. That this information was greatly appreciated by them is shown by the following extracts which were taken from the many replies that have been received:

"We are always pleased to hear these reports and to do our best to encourage our men to avail themselves of this opportunity. We have two or three men who have made themselves much more useful to us and consequently have bettered their own position as a direct result of their enrollment in your institution."

"If it is possible for you to keep us informed as to the progress they are making and if we can be of any assistance in encouraging them we will be glad to do so. We, who have had the privilege of attending school in daylight sessions, can hardly realize the effort necessary to pursue studies in night sessions. I have found, however, that quite often such efforts are a good test, and when they do come through with the work, they become valuable men."

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THE MAKING OF WILLS

JUST the other day, while the Editor was in conference with some of the trustees, he was called to the telephone and listened to this cheering word:

"This is Mr. H——, Vice President and Trust Officer of the Blank Trust Company. A client of mine is leaving town at noon to be gone for several weeks, and he wants me to draw up his will before he goes. He is making bequests to Carnegie Tech and Carnegie Institute, and I want to get the proper titles from you. And will you pardon me for intruding upon your conference in this way?"

Then the Editor gave the bank officer the correct phraseology for the two institutions, and added:

"My dear Mr. H——, you may intrude upon my conferences without any hesitation, every time you have a will like that to make."

Then, later in the day, the bank officer said:

"I am free to tell you that our friend has arranged a substantial remembrance for your endowment funds."

In making a will, money left to the Carnegie Institute should be covered by the following phrase:

*I do hereby give and bequeath to the  
CARNEGIE INSTITUTE in the  
City of Pittsburgh, Pennsylvania*

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And bequests to the Carnegie Institute of Technology should be phrased like this:

*I do hereby give and bequeath to the  
CARNEGIE INSTITUTE OF TECHNOLOGY OF PITTSBURGH,  
PENNSYLVANIA*

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